

IT WAS A TRIUMPHAL NIGHT FOR CALVE

Giacomo Minkowsky Says She Proved Herself the Greatest Carmen in the World, and That if Bizet Were Alive He Would Recognize in Her the Ideal of His Heroine.

Alvarez, in the Dramatic Passages of the Opera, Showed True Greatness, but His Middle Register Is That of a Baritone, and the Part of Don Jose Is Not His Best.

Mme. Eames Sings Her Secondary Part in This Opera as Consistently as Though There Were No Carmen—Society Is Out in Full Force and the Enthusiasm of the Audience Is Unbounded.

BY GIACOMO MINKOWSKY.

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Eren Stella Bonheur, the wife of the celebrated tenor, Aramburo, who was considered the greatest Carmen in Europe, had no such "production of voice." Only those who devote their lives to voice production fully understand what Calve's triumph in this regard really means.

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Prodigal with His Voice.

Half of the force he gave to his middle voice was sufficient for a dramatic tenor. Nobody knows better than he does the price many baritones would willingly pay for one of Alvarez's tremendous B flats to give warmth to their aspirations to become tenors. And here we have Alvarez wantonly making a baritone of himself.

In his dramatic passages Alvarez is unequalled. Tannhauser, who is king of tenors, but with less dramatic force, suffers by comparison. This was apparent in the second act, in the first duet. But when he came to the delicate passages I said to myself:

"Alas, where is Jean de Resque?"

Though Alvarez should have sung his B flat at the end of the aria.

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The quintet I never heard better sung. Durfiche, the Doncello, that old, reliable artist, was particularly fine.

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Lady Colebrook, who was in the William C. Walling box, looked very handsome in a gown of palest blue gauze, bordered with pink roses. A large American Beauty rose was arranged on her bodice, and she wore diamonds in her hair. She also wore a serpent string of pearls and a pearl collar.

Mrs. James Hyde Beekman was gowned in light blue panne velvet, embroidered and spangled with silver. In her hair were silver butterfly wings.

Mrs. Elisha Dyer wore a becoming gown of pink velvet, with clusters of roses of a darker shade on her shoulders. Miss Laura Swan's dress was of shell pink panne velvet.

Mrs. Reeve Merrill was costumed in black lace.

Mrs. Whitelaw Field wore a gown of ivory satin trimmed with white net, on which were applique designs of satin. She wore diamond ornaments.

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Mrs. Frank Egerton Webb was dressed in black lace, on which were scattered butterflies in silver applique.

Mrs. Frederick Benedetti, one of the most effectively gowned women at the opera last evening, wore a gown of pale gray satin bordered and spangled with silver and

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Mrs. Coppell was in white satin, trimmed with palest pink satin, bows of it adorning her corsage, which had shoulder straps of black velvet.

Mrs. Hermann Oetrichs was in light blue satin, embroidered with silver. She wore a very striking head dress of three big blue feathers, which were so arranged that they seemed to stand straight up from the back of her coiffure and not down at it. She was with Mrs. Joseph Stokely, whose gown, of white satin, was embroidered with silver. Mrs. Charles Childs was also in the same box, gowned in black lace over gray.

Mrs. John Jacob Astor, who arrived very late, looked handsome in a gown of black lace covered with jet spangles. It had long sleeves and narrow shoulder straps. On her bodice was an immense bow knot of diamonds. She also wore diamonds in her hair.

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Mrs. J. M. Cahaloff, who occupied one of the ground tier boxes, had her mother, Mrs. Washington, with her. Mrs. Cahaloff wore a gown of turquoise and white striped silk, the bodice of which was trimmed with blue chiffon. Mrs. Washington wore gray satin, trimmed with blue velvet. Mrs. Saxe also wore gray satin and a pink bow in her hair.

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